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rather than an initiation, was the starting point. It may well be that further analysis will show an interweaving of both ceremonies.

It appears certain that the Perceval tale (the hero's name being an unstable quantity) and the Grail story existed independently before their amalgamation; and the early Perceval tale included the balm incident, which in Crestien's version became submerged. The nature of the connection between the Grail and King Fisherman, or the Lame Fisher, is obscure, as is also the nature of the Grail itself. It seems rather probable that in the earlier form of the story the Grail was less prominent and important than it came later to be. I do not mean to intimate that the Grail, as we know it, originated wholly from the balm of the Hag, but I would suggest that it may owe some parts of its story to the influence of the balm story. This will become more apparent if I place side by side some of the more striking traits of the two stories that seem to have a bearing upon the problem.

1. In the early form of the balm story⁸ the hero secures the balm, heals a wounded relative with it, and ends an enchantment; in Gerbert there is the suggestion of a dead realm in the Hag's connection with the "King of the Waste City"; the balm is both wound-healing and revivifying. In the Grail story proper the chief fact is that upon the hero's fulfillment of a certain condition a wounded man (his relative) will be healed, and (in some versions) his wasted and dead land restored to fertility; closely associated with the sufferer is a mysterious vessel that sustains his life.

2. The balm associated in a later tale (*Morte Arthure*) with Paradise, is in earlier tales associated with the Resurrection. The Grail came early to be associated with the Last Supper and the Crucifixion.

3. The balm itself was the important thing, not the vessel that contained it. The form of the Grail, in the early romances, was vague, uncertain; it was its power or its contents that was of significance.

4. The balm in the folk-tales was sometimes, perhaps usually, accompanied by the "glaive of

light"; in Gerbert the light-giving sword is absent, but the vessels of balm themselves have the light-giving power:—(Perceval is returning to Blancheflor;) Gornument et ses fils l'accompagneront, et quand vient la nuit—

... Tant vos di, ce est la voire,
Que li doi barisel d'ivoire
Que Perchevax ot conquesté
Font par laiens si grant clarté
Qu'ausi cler i fait, ce vos di,
Com s'il fust à plain miedi.

—Potvin, vi, 188.

The Grail had for one of its characteristics the power to give a brilliant light. (A sword, too, is important in some versions of the Grail story.)

5. The balm is first in the possession of a Hideous Hag, who, of course, is no invention of Gerbert's, for she occurs in early Irish as well as late Gaelic. The Loathly Damsel who reminded Perceval of the Grail quest certainly appears to have been modeled upon the Hag (cf. Crestien, Potvin, ii, 5900 ff., and Wolfram's "Cundrie la surziere," *Parzival*, vi, 962 ff.)⁹.

6. In Gerbert the Hag connects herself with the Grail and the Grail-quest; this explanation, however, is susceptible of explanation as an echo from Crestien's poem.

If we were dependent upon Gerbert alone for the balm story, none of the points I have mentioned would be worthy of much consideration; but it is not greatly difficult to reconstruct from sources independent of Crestien and Gerbert the story that Gerbert partially tells.

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THE BALLAD OF EARL BRAND.

This interesting archaic ballad, well preserved even at this late day, may be added to the large and increasing number of British ballads of the better sort whose currency in America is attested.

(Folk-Songs of the North Atlantic States, collected by Phillips Barry. *Earl Brand*,—A. Re-

⁸ Cf. note 1 above.

⁹ With Wolfram's Cundrie compare Gerbert's Gondree, in Miss Weston's quotation, *Legend of Sir Perceval*, i, 122.

cited by D. L., Thornton, N. H., September 8, 1909.)

- 1 "Rise up, rise up, my seven sons all,
And put on your armor so gay,
And take care of your eldest sister
Or the younger man will carry her away."
- 2 Lord Billy mounts his milk-white steed,
Little Margaret on her gray,
With his bugle horn lopped down by his side,
This Lord went riding away.
- 3 He looked east, he looked west,
He looked all under the sun,—
'T was who did he spy but her seven brothers all,
And her daddy that she loved more dear.
- 4 "Dismount, dismount!" Lord Billy he said,
"And hold my steed in your hand,
Whilst I fight your seven brothers all,
For your daddy is now at hand."
- 5 She held his steed in her lily-white hand,
And never shed one tear,
Until she saw her seven brothers fall,
And her daddy she loved more dear.
- 6 "Forbear, forbear, Lord Billy!" she cried,
"For you have got wounded full sore,
Sweethearts, I can have many of them,
But my daddy I never know more!"
- 7 Then out of her pocket she drew a hankerchief,
That was made of the holland so fine,
And there she wiped her old daddy's wounds,
That run more redder than wine.
- 8 "Agree, agree, little Margaret," he said,
"Whether to go or abide,"
"How can I stay, Lord Billy," she cries,
"You have left me now disguised!"
- 9 Lord Billy mounts his milk-white steed,
Little Margaret all on her gray,
With his buglet horn lopped down by his side,
This Lord went bleeding away.
- 10 Lord Billy rode, little Margaret rode,
By the clear shining of the moon,
They rode till they came to the fair ocean side,
By the brink of the water so warm.
- 11 "What is that, Lord Billy," she cries,
"That runs so red in the stream?"
"It is nothing but the shadow of my scarlet robe,
That runs in the watery main."
- 12 Lord Billy he mounts his milk-white steed,
Little Margaret on the gray,
With his buglet horn lopped down by his side,
This Lord went bleeding away.
- 13 Lord Billy rode, little Margaret rode,
By the clear shining of the moon,
They rode till they came to his own mammy's door,
And there alighted down.
- 14 "Open the door, dear mammy," he said,
"And let Lord Billy in;
For I have got my own death wound,
If it's a fair lady I have won!"
- 15 "Make up my bed, dear mammy," he said,
"And lay my pillows all under my sheets,
And lie my true love down by my side,
That the sounder I might sleep."
- 16 Lord Billy died at the middle of the night,
Little Margaret at the break of day,
And they were both buried in the high churchyard,
Both side and side together.
- 17 Out of Lord Billy's breast there grew a red rose,
Out of little Margaret a briar,
And they grew till they came to the high church top,
And tangled into each other.

D. L. is a typical folk-singer. He says he knew at least one hundred and five songs.

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GERMAN HYMNS IN THE CHURCH SERVICE BEFORE THE REFORMATION.

The opinion was formerly held, even by such an authority as Philipp Wackernagel,¹ that German hymns were not used in the church service before the Reformation. It has been clearly shown however, especially by Wilhelm Bäumker,² that in some churches on certain occasions German hymns were in use from at least the early fifteenth century on, and in the liturgic drama even earlier. The chief occasions, according to Bäumker, were (1) in connection with liturgic dramas, (2) in connection with Latin sequences, usually in alternation with the Latin verses, (3) before and after the sermon, (4) in processions.

¹ Ph. Wackernagel, *Das deutsche Kirchenlied*, page v of Introd. to vol. II (1867).

² Wilh. Bäumker, *Das katholische deutsche Kirchenlied*, Introd. to vol. II (1883).